

# MOLLIE DARLING



A BEAUTIFUL SONG AND CHORUS  
BY WILL S. HAYS

PIANO 4.

GUITAR 3.

Published by **J. L. PETERS**, New York.

T. A. BOYLE  
SAINT LOUIS.

DOBMEYER & NEWHALL  
CINCINNATI.

MATTHIAS GRAY. C. J. WHITNEY & CO.  
SAN FRANCISCO & PORTLAND, OR.

DETROIT.

T. GOGGAN & BRO.  
GALVESTON.

Entered according to Act of Congress in the year 1872, by J. L. Peters in the Office of the Librarian of Congress at Washington.

SNYDER & BLACK, 92 WILLIAM ST. N. Y.

1872 11 AY

# Peters' Selected Catalogue of New and Popular Music.

## EVERY PIECE RECOMMENDED.

### Songs of the Fourth Grade.

This collection embraces some of our best Ballads. They are well-known favorites by standard authors, and of a better order than the generality of popular songs. TRY ANY OF THEM. THEY ARE ALL GOOD.

<i>Adalina.</i> 4. D. To F. Bar. and Chorus. . . . .	<i>Pearly.</i> 35
<i>Addie Aileen.</i> 4. D. To F. Baritone and Chorus. . . . .	<i>Waiting.</i> 35
<i>Against the Stream.</i> 4. G. D. to E. (or G. and A.).	<i>Thoma.</i> 45
<i>Angel of Hope.</i> 4. G. Minor. C. To F. Mez. Sop.	<i>Alto, or Baritone.</i> . . . .
<i>Angel of Dreams.</i> 4. D. C. To G. Mez. Sop. or Mez. Tenor. . . . .	<i>Alto.</i> 35
<i>Ask me no more.</i> 4. Bb. F. To E. For Middle Voice. Words by Tennyson. . . . .	<i>Alto.</i> 35
<i>Baby, sleep, thy Dreams be bright.</i> 4. Bb. D. To F. Lullaby for Mez. Sop. . . . .	<i>Alto.</i> 35
<i>Beautiful as an Angel.</i> 4. D. E. To G. Tenor Song. . . . .	<i>Dan.</i> 35
<i>Begging Child.</i> 4. D. Minor. Bar. To F. Mez. Sop. or Bar. Ask for Peters' edition. Eng. and Ger. numbers. . . . .	<i>Water.</i> 35
<i>Be good to little May.</i> 4. G. Minor. D. To E. Mez. Sop. or Alto. . . . .	<i>Water.</i> 35
<i>Ben Bolt.</i> 4. D. To C. Baritone. . . . .	<i>Kean.</i> 45
<i>Can there be harm in kissing you.</i> I think so, do you not? C. To G. Mez. Sop. or Tenor. . . . .	<i>Unsung.</i> 45
<i>Come all by my side.</i> 4. D. To E. Bar. Song and Chorus. . . . .	<i>Wanted.</i> 45
<i>Come to me, Slumber; come to me, Death.</i> 4. E. D. To F. Mez. Sop. or Bar. . . . .	<i>Unsung.</i> 35
<i>Come to the Woods!</i> 4. G. D. To E. (or G. and A.). Mez. Sop. or Bar. . . . .	<i>La Hache.</i> 35
<i>Cottage on the Hill.</i> 4. C. D. To G. . . . .	<i>Howard.</i> 35
<i>Darling little Maria.</i> 4. As. E. To E. Middle Voice, with Chorus. . . . .	<i>Kimmel.</i> 35
<i>Deep in the shady Dell.</i> 4. E. C. To A. Sentimental Song for Soprano. . . . .	<i>Kean.</i> 35
<i>Dee (The) is on the Blossom.</i> 4. G. D. To G. Mez. Tenor. . . . .	<i>Thoma.</i> 45
<i>Dreaming, dreaming of thee.</i> 4. F. C. To F. For Baritone. Ask for Peters' edition. by . . . . .	<i>Heath.</i> 35
<i>Elsie Grey.</i> 4. E. B. to E. Alto or Bass. . . . .	<i>Water.</i> 35
<i>Emma, for thee I languish.</i> Emma Gruff. 4. As. Mez. Sop. Alto, or Baritone. . . . .	<i>Opinion.</i> 45
<i>Eris is my Home.</i> 4. E. To F. . . . .	<i>Mied.</i> 45
<i>Evergreen Mountains of Life.</i> 4. As. E. To F. Religious Song, for Middle Voice. . . . .	<i>Alto.</i> 35
<i>For a new day.</i> 4. F. C. To F. Mez. Sop. or Bar. with Quartet. Ask for Peters' edition. . . . .	<i>Lindsay.</i> 35
<i>For ever the Waves must I wander.</i> 4. E. To F. Mez. Sop. or Mez. Ten. with Chorus. . . . .	<i>Cry.</i> 35
<i>For from France.</i> 4. G. Minor. E. To F. English and French text. Ask for Peters' edition. by . . . . .	<i>Henric.</i> 45
<i>Frederick (The).</i> 4. E. To E. English and German. . . . .	<i>Gyff.</i> 35
<i>Floating down the Stream.</i> 4. E. To E. For Middle Voice. . . . .	<i>Water.</i> 35
<i>Gallant Cannoneer.</i> 4. D. E. To F. Lively Song, for Mez. Ten. or High Bar. Eng. and French. . . . .	<i>Arnold.</i> 45
<i>Gentle Words and Loving Smile.</i> 4. As. E. To F. Mez. Sop. or Bar. . . . .	<i>Water.</i> 35
<i>Go, pretty Flower with Eyes of Blue.</i> 4. C. C. To G. Mez. Sop. Eng. and Ger. Tyrolerinnen. . . . .	<i>Alto.</i> 45
<i>Go to Sleep, my darling David.</i> 4. D. To F. D. To F. Lullaby, by the same author. . . . .	<i>Opini.</i> 35
<i>Gondolier (The).</i> 4. A. D. to E. Baritone. Eng. and Italian text. Ask for Peters' edition. by . . . . .	<i>Nyri.</i> 35
<i>Good-by.</i> 4. Bb. E. to G. Sop. or Ten. To get the right edition, you must ask for copy by. . . . .	<i>Poplar.</i> 35
<i>Good-by, dear Mother.</i> 4. Bb. F. To F. Mez. Sop. and Chorus. . . . .	<i>Huntley.</i> 35
<i>Guardian Angel.</i> 4. Bb. D. To F. Baritone. There is also an instrumental version. . . . .	<i>Water.</i> 35
<i>Had I met thee in thy Beauty.</i> 4. E. D. To F. Mez. Ten. . . . .	<i>Peter.</i> 45

<i>Happy, happy Thoughts of thee.</i> 4. As. Bb. To F. Mez. Sop. or Mez. Ten. . . . .	<i>Unsung.</i> 35
<i>Have I never loved thee?</i> 4. E. To F. Mez. Sop. or Baritone. . . . .	<i>Ground.</i> 35
<i>Help the Poor and Perishing.</i> 4. G. Minor. C. To E. Sop. or Baritone. . . . .	<i>Alto.</i> 35
<i>Home of my Fathers.</i> 4. Bb. D. To F. Baritone or Mez. Soprano. . . . .	<i>Parly.</i> 35
<i>How can I bear to part from thee?</i> 4. E. F. To F. Mez. Sop. or Mez. Ten. . . . .	<i>Alto.</i> 35
<i>I am dying, Egypt, dying.</i> 4. D. Minor. C. To F. Mez. Sop. or Bar. . . . .	<i>Maynard.</i> 45
<i>I am left alone.</i> 4. E. C. To G. Mez. Sop. . . . .	<i>Alto.</i> 35
<i>I'll be the first to greet thee.</i> 4. A. C. To E. Alto or Baritone. . . . .	<i>Alto.</i> 35
<i>I'll come to thee, Beloved.</i> 4. C. To F. Serenade for Baritone. . . . .	<i>Middle.</i> 35
<i>I loved thee in vain.</i> 4. D. E. to A. Soprano or Tenor. . . . .	<i>Peter.</i> 45
<i>I'm a Spirit young and fair.</i> 4. D. C. To G. Mez. Sop. or Ten. Ask for Peters' edition. . . . .	<i>Alto.</i> 35
<i>Innocence. La Innocenza.</i> 4. F. B. To F. Baritone. . . . .	<i>Alto.</i> 35
<i>I said to my Love.</i> 4. As. Bb. To G. Mez. Soprano. . . . .	<i>Opini.</i> 35
<i>I think of thee.</i> 4. D. F. To F. (or As and Bb). Sop. or Ten. Take note but Peters' edition. . . . .	<i>Unsung.</i> 35
<i>L'Inferno de L'Orme.</i> 4. D. C. To D. Mez. Sop. or Bar. with Chorus. . . . .	<i>Whiting.</i> 35

We are often asked to recommend a collection of really good Ballads, and can think of nothing better than

### PRICELESS GEMS,

A collection of beautiful songs, by Thomas, Keller, Bishop, and other well known authors.

Price, \$1.75 in Boards; \$3 in Cloth; \$2.50 Gift.

### THE OPERA AT HOME,

A collection of over one hundred beautiful Operatic songs with English words.

Price, \$5 in Cloth, Gift slides and engravings.

<i>Lonely.</i> 4. D. To C. Bb. Bar. and Chor. . . . .	<i>Whiting.</i> 35
<i>Let me rest where the loved ones are sleeping.</i> 4. F. To G. Mez. Sop. or Ten. and Chorus. . . . .	<i>Kider.</i> 35
<i>Let me rest where the loved ones are sleeping.</i> 4. A. To B. Bass Voice in Bass Clef. . . . .	<i>Kider.</i> 35
<i>Long I've watched beneath the Willow.</i> 4. D. To F. Mez. Sop. Flute or Violin ad lib. . . . .	<i>Sage.</i> 35
<i>Lord of life, all praise exulting.</i> 4. E. To G. Alto, Bar. or Bass. . . . .	<i>Alto.</i> 35
<i>Love-Letter.</i> 4. G. Minor. D. To F. Mez. Soprano. . . . .	<i>Alto.</i> 35
<i>Marquise. Marquise.</i> 4. C. E. to G. Tenor. Take note but Peters' edition. . . . .	<i>Unsung.</i> 35
<i>Meet me to-night, Love.</i> 4. E. To F. . . . .	<i>Leis.</i> 35
<i>Meet me in the Evening; er, The Bloom is on the Tree.</i> 4. A. E. to E. Middle Voice. . . . .	<i>Alto.</i> 35
<i>Must I leave thee, Mother dear?</i> 4. As. C. To F. and Bb. Sop. or Mez. Sop. . . . .	<i>Alto.</i> 35
<i>My Angel. L'Angelo mio.</i> 4. D. To As. Mez. Sop. Alto, or Baritone. . . . .	<i>Alto.</i> 35
<i>My sweet, happy Home.</i> 4. Bb. D. To G. Mez. Sop. or Mez. Ten. . . . .	<i>Alto.</i> 35
<i>Nativity, the Maid of the Mill.</i> 4. E. F. To F. Sop. or Mez. Ten. . . . .	<i>Peter.</i> 45
<i>"For 'Nannie," Bb. For 'Bess.' 4. C. E. To G. Tenor Song, or Ten. . . . .</i>	<i>Alto.</i> 35
<i>Night, oh! the Night has Charms for me.</i> 4. Bb. F. To F. Piano or Guitar. . . . .	<i>Andrus.</i> 35
<i>Now, let the Boat here linger, Finland.</i> 4. A. E. To F. English and Italian. . . . .	<i>Alto.</i> 35
<i>Norah, my Darling, I'm going to leave you.</i> 4. As. C. To F. Mez. Ten. and Chorus. . . . .	<i>Brown.</i> 45
<i>Now the Summer Days have come.</i> 4. As. E. To G. Tenor Song, or Ten. . . . .	<i>Alto.</i> 35
<i>O Dear! I never can forget thee.</i> 4. D. To E. Mez. Sop. Bar. with Chorus. . . . .	<i>Wanted.</i> 35

<i>Oh! dream me not foolishly fond, Love.</i> 4. G. B. to K. Bar. or Bass. . . . .	<i>Peter.</i> 45
<i>Oh! never bid me go.</i> 4. As. D. To F. Baritone. . . . .	<i>La Hache.</i> 35
<i>Old (The) Men dreams.</i> 4. D. C. To D. Bass Song, with Chorus. . . . .	<i>Alto.</i> 35
<i>Over the River.</i> 4. E. Bb. To Bb. Alto or Bar. . . . .	<i>Water.</i> 35
<i>Rest, Darling, rest.</i> 4. D. To Bb. Mez. Sop. or Alto. Lullaby. . . . .	<i>Alto.</i> 35
<i>Robin's merry Note.</i> 4. E. To G. B. Mez. Sop. or Tenor and Chorus. . . . .	<i>Alto.</i> 35
<i>Sailor Boy.</i> 4. G. A. To F. Bar. or Alto. A song by Henry Russell. . . . .	<i>Peter.</i> 45
<i>She has gone to her Rest.</i> 4. Bb. D. To F. Mez. Sop. or Bar. and Chorus. . . . .	<i>Alto.</i> 35
<i>Sleep, the kind Angel is near me.</i> 4. E. To Bb. Mez. Sop. Alto, or Baritone. . . . .	<i>Alto.</i> 35
<i>Smile, Mollie, Darling.</i> 4. F. C. To F. Bar. Song, with Chorus. . . . .	<i>Alto.</i> 35
<i>Softly now the Stars have shined.</i> 4. D. To As. Serenade for Tenor. . . . .	<i>Unsung.</i> 35
<i>Spider and the Fly.</i> 4. C. Bb. To C. Bar. of Bass. Comic Song. . . . .	<i>Alto.</i> 35
<i>Spring is coming.</i> 4. As. E. To F. Mez. Sop. In the Pastoral style. . . . .	<i>Harrison.</i> 45
<i>Star of my Soul.</i> 4. E. E. to E. Serenade for Tenor Voice. . . . .	<i>Alto.</i> 35
<i>Stars are glowing.</i> 4. As. Bb. To F. Barcarole for Baritone. Ask for Peters' edition. . . . .	<i>Unsung.</i> 35
<i>Sweet Blue-Eyes, forget me not.</i> 4. Bb. F. To F. Mez. Soprano. . . . .	<i>Alto.</i> 35
<i>Sweet Lips, never, ever kiss.</i> 4. As. F. To G. Mez. Sop. or Tenor. . . . .	<i>Kider.</i> 35
<i>Take me Home.</i> 4. As. Bb. To Bb. Mez. Sop. Alto, or Baritone. . . . .	<i>Alto.</i> 35
<i>Take these Flowers and Press them.</i> 4. Bb. To F. Mez. Sop. or Bar. . . . .	<i>Alto.</i> 35
<i>Tap on the Window-Pane.</i> 4. D. C. To F. Serenade for Baritone and Quartet. . . . .	<i>Water.</i> 35
<i>They say a Kiss is but a Joke.</i> 4. As. D. To F. Mez. Sop. Eng. and Ger. text. . . . .	<i>Alto.</i> 35
<i>There's a Star that shines for thee.</i> 4. F. To F. Mez. Sop. or Bar. . . . .	<i>Thom.</i> 45
<i>Thou hast cast off the Heart that I gave thee.</i> 4. G. G. to A. Sop. or Tenor. . . . .	<i>Harmon.</i> 45
<i>'Twas but a pleasant Dream.</i> 4. C. F. To A. Sop. or Tenor. . . . .	<i>Opini.</i> 35
<i>Under the Stars.</i> 4. Bb. F. To F. Baritone Song, with Quartet for Male Voice in D ad lib. . . . .	<i>Alto.</i> 35
<i>Wandering Willie.</i> 4. Bb. To E. Alto, Bar. or Bass. . . . .	<i>Alto.</i> 35
<i>We part to-night.</i> 4. As. Bb. To F. Mez. Sop. or Mez. Tenor. . . . .	<i>Alto.</i> 35
<i>Here I an Angel.</i> 4. Bb. D. To As. Sop. or Alto. English and Italian text. . . . .	<i>Alto.</i> 35
<i>What care I for Lilies pale?</i> 4. Bb. D. To G. Mez. Tenor. Vocal Polonaise. . . . .	<i>Alto.</i> 35
<i>When will you be mine, Love?</i> 4. As. E. To F. Mez. Sop. or Bar. . . . .	<i>Alto.</i> 35
<i>Where art thou now?</i> 4. As. Bb. To G. (or As). Sop. or Mez. Tenor. English and German. . . . .	<i>Alto.</i> 35
<i>Whispering Wane.</i> 4. D. C. To F. (or A. and Bb). Baritone. . . . .	<i>Alto.</i> 35
<i>Why I Preach?</i> 4. F. Minor. C. To G. Mez. Sop. or Mez. Ten. Eng., French, and Italian. . . . .	<i>Alto.</i> 35
<i>Why do I love her?</i> 4. D. C. To F. High Baritone. Ask for Peters' edition. . . . .	<i>Alto.</i> 35
<i>Why do I love thee?</i> 4. Bb. Bb. To F. Mez. Sop. or Bar. Eng. and Ger. Ask for Peters' edition. . . . .	<i>Alto.</i> 35
<i>World (The) is full of Beauty, when the Heart is full of Love.</i> 4. C. C. To E. Mez. Sop. Alto, or Baritone. . . . .	<i>Alto.</i> 35
<i>Words of Kindness.</i> 4. C. Bb. E. (or G.). Mez. Sop. . . . .	<i>Alto.</i> 35
<i>You'll keep when I'm dead.</i> 4. Bb. E. To F. Mez. Sop. Sop. or Ten. . . . .	<i>Alto.</i> 35
<i>You're welcome, always welcome.</i> 4. F. To F. Mez. Sop. or Mez. Tenor. . . . .	<i>Alto.</i> 35

Pieces Marked \* have Picture Titles 1 Easy, 2 Very Difficult. Black Letters, the Key. The other Letters, the Compass.

Address all Orders to J. L. PETERS, Music Publisher, 599 Broadway, New-York.

# “MOLLIE DARLING.”

A Companion to “Mollie Bawn,”

SONG AND CHORUS.

Written and composed by WILL S. HAYS.

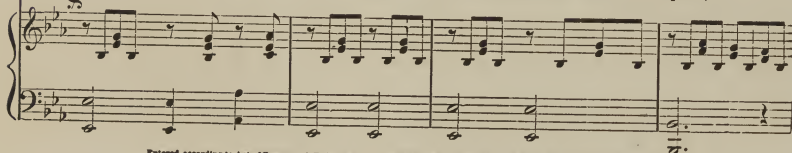
*Moderato.*



*cres.*



1. Won't you tell me, Mollie dar - ling, That you love none else but me?....  
 2. Stars are smiling, Mollie dar - ling, Thro' the mystic veil of night;...  
 3. I must leave you, Mollie dar - ling, Tho' the parting gives me pain;....



Entered according to Act of Congress, A.D. 1871, by J. L. PETERS, in the Office of the Librarian of Congress at Washington.

917-2.

Just published! “Mollie Darling Transcriptions,” by Ch. Kinkel. Price 50 cts.

1 For I love you, Mollie dar - ling, You are all the world to me. O!  
 2 They seem laughing, Mollie dar - ling, While fair Lu - na hides her light; O!  
 3 When the stars shine, Mollie dar - ling, I will meet you here a - gain. O!

1 tell me, darling, that you love me, Put your lit - tle hand in mine,  
 2 no one listens but the flowers, While they hang their heads in shame,  
 3 good-night, Mollie, good-bye, loved one, Hap - py may you ev - er be,

1 Take my heart, sweet Mollie dar - ling, Say that you will give me thine.  
 2 They are mod - est, Mollie dar - ling, When they hear me call your name.  
 3 When you're dreaming, Mollie dar - ling, Don't for - get to dream of me.



## CHORUS.

Soprano and Alto.

Mol-lie, fairest, sweetest, dearest, Look up, darling, tell me this;...

Tenor.

Mol-lie, fairest, sweetest, dearest, Look up, darling, tell me this;...

Bass.

Accomp.

The musical score for the Chorus features four staves. The top staff is for Soprano and Alto, the second for Tenor, the third for Bass, and the fourth for Accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Mol-lie, fairest, sweetest, dearest, Look up, darling, tell me this;..."

Do you love me, Mol-lie dar-ling? Let your an-swer be a kiss....

Do you love me, Mol-lie dar-ling? Let your an-swer be a kiss....

The musical score continues with two more systems. The first system has lyrics: "Do you love me, Mol-lie dar-ling? Let your an-swer be a kiss....". The second system has lyrics: "Do you love me, Mol-lie dar-ling? Let your an-swer be a kiss....". The musical notation and accompaniment continue in the same style as the first system.

Sua.

The musical score concludes with a system labeled "Sua." (Solo). It features a single staff with a treble clef and a key signature of two flats. The melody is written in a more expressive, flowing style, ending with a double bar line and a repeat sign.

